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at the very least as valuable and as pertinent to our present perplexities as the analyses of modern thinkers. The Atlantic Monthly, in its issue for August, 1916, prints in its contributors' column a letter from a school teacher in the Middle West in answer to Dr. Flexner's article, in the July Atlantic, on Parents and Schools. This teacher declared that for two years she has made a point of asking scholarly professors of Latin in various Universities to state their reason for advocating the study of Latin. After having regularly received the reply 'To appreciate and enjoy Latin literature', she made bold after a time to say to one of these scholars that she did not know a single individual who could be said to read Latin for enjoyment or for the sake of the ideas therein expressed. It is, of course, possible that if the word 'Greek' were substituted for 'Latin', this writer would at once withdraw her statement, but, if she actually did not know any one who reads Greek or Latin literature or both with enjoyment and for the sake of the ideas therein expressed, it is greatly to be hoped that she was present at this Classical Conference. She would certainly have made the acquaintance of a very considerable number of persons whose chief interest in those literatures was due to the high valuation which they placed upon the intellectual world which the literatures present, and who regard it as quite indisputable that many of the ideas contained in those literatures are as pertinent to our daily needs, as elevated in their conception and expression, and as fruitful in all noble thought, speech and action, as any of the ideas now current among highly educated men and women.

What has just been said leads naturally to a consideration of a matter—oft-discussed—the claims of the study of classical literature versus the claims of the study of classical archaeology. In so far as the material with which classical archaeology deals is definitely the product of the artistic impulse in man and his sense for the beautiful in form and color, archaeology has certainly equal standing with literature. But when its champions go beyond this claim and expatiate upon the educative power of the study of the material background of Greek and Roman life irrespective of its meaning for art, some at least, like Horace's shrewd Sabellian, *renuunt negitantque*. One such doubter was delighted with Professor Shorey's argument on this point. Why should a man who can never quite bring himself to think it a matter of vital importance whether he picks up one fork or another from the bewildering collection that he finds beside his place at dinner to-day prize in the study of Greek and Roman life a kind of information with which he is reluctant to burden his brain in connection with the age in which he lives? The exact ceremonial of a Roman wedding has no doubt a certain interest; so also to those who have to take part in it has the ceremonial of a wedding of to-day. But certainly a man must be an intellectual idler if he has an uncomfortable interview with this conscience whenever

he fails to remember these details after the immediate crisis has passed. The philosophy of clothes is a fascinating subject, but the fascination lies in the philosophy, not in the clothes themselves. With due reservation of the full citizenship of Kunstarchäologie, one may hold that archaeology is simply a faithful and well-deserving servitor of literature and history. It is, after all, ideas and ideals that count, not *cochlearia* or oyster-forks.

NELSON GLENN MCCREA.

THE PLACE OF ARCHAEOLOGY IN THE TEACHING OF THE CLASSICS¹

There are many teachers who know much about the application of the study of sculpture to the Schools, who for years have been applying archaeology to the Schools with marked success, as many a published statement in *The Classical Journal* and *THE CLASSICAL WEEKLY* shows; and many a silent successful teacher is using most if not all the methods of which I shall speak. He is a pedant indeed who thinks that linguistic and literary training alone leads to the shrine of classical culture, and there are few teachers of the Classics now-a-days who limit their listeners to gerund-grinding and root-grubbing or feed their flock only on the fifty-seven varieties of the subjunctive. To get the Greek spirit one must study, as Goethe and Schiller did, Greek art as well as Greek literature. Moreover, archaeology discovers inscriptions and papyri with important bits of Greek and Roman literature (see *THE CLASSICAL WEEKLY* 9.41-44) which the archaeologist must study; and the idea that the archaeologist does not need to know Greek is as erroneous as the idea that the professor of Greek need not be well grounded in archaeology. Of course, language is 'the truest expression of the life of a people', but art and architecture are also an important expression of life, and many advantages can be gained for the higher Hellenic humanism and classical culture by a contemplation of casts of the noblest treasure of Greek art, the Panathenaic procession of the still unexcelled Parthenon, or by a study of the Hermes of Praxiteles, or of photographs of the ruins of Rome. Classical archaeology, that is, the scientific study of the monumental or material remains and artistic products of Greek and Roman civilizations and of the light they throw on those civilizations, trains the student to observe carefully. So does the study of language, though not so well, for the study of archaeology goes further and trains and refines the student's aesthetic tastes. It enables him to weigh evidence in a manner that the study of mere language does not. If archaeology consists in guessing, as I heard someone once say, then

¹This paper was originally read at the Twenty-ninth Annual Convention of The Association of Colleges and Preparatory Schools of the Middle States and Maryland, held at the Drexel Institute, Philadelphia, November 26-27, 1915. It was presented there at the round table conference on Ancient Languages, under the title Ready Applications of Archaeology to School Teaching. I have made much use of Professor Percy Gardner's excellent pamphlet, *Classical Archaeology in Schools* (Oxford, 1905. 35 cents).

a student must weigh the evidence and see how much is fact and how much guess-work. The study of what the Germans call *Realien* broadens and vitalizes a Latin or a Greek course and the student gains thereby a sense of reality and kinship for a civilization like his own (compare Miss Mary Zimmerman, *The Teaching of Roman Antiquities in the High School*, *The Classical Journal* 11.117-119). When the student sees a photograph of an old theater, the seats fill with people and the ghosts of old days become living human beings. The old vases show how the Greeks were dressed, played checkers or went fishing. An unfinished column suggests a strike of workmen, a change of dynasty, a foreign invasion, or even a financial crisis caused by the need of money for waging some war. By studying the gods the ancients worshipped, and the relative places given to the deities they worshipped in different localities, and by reading on such assigned topics as Professor Kelsey gives in his booklet, *Fifty Topics in Roman Antiquities*, the student understands what was going on in their minds and souls. For, as God made man in his image, men have always been returning the compliment by making Gods in their image, as Xenophanes said of old, by embodying, in deities of wood or stone, the things which were in their own souls. As the archaeologist digs down into the soil, he digs back into the old passions and customs and lives of men who were so much like us and from whom our lives and selves have been developed. The scenes of Aeschylus and Euripides can be paralleled from Greek vases, although we must always remember that the Greek pencil was not subservient to the pen and that Greek art has its own individual message quite different often from the literary. The Vatican Statue of Demosthenes is an excellent biography of Demosthenes. Theocritus and the Roman poets can be illustrated from Hellenistic reliefs and Roman mural paintings. Caesar, Livy and Tacitus can be illustrated from almost all forms of Roman art. The literary and material expressions of Hellenic and Roman genius are inseparable. The Greeks gave as much attention to the outward appearance of the man, to the ideal but perfect reproduction of masculine muscle, and to his public surroundings as to his inner thoughts, and it is true of the Romans even more than of the Greeks that the world will 'not only remember what they said but can never forget what they did here on earth'. The excavations at Olympia, Delphi, Pergamum, Priene, Miletus, Pompeii, etc., give us information which could have been learned in no other way and have revealed as much as the finding of Bacchylides's Odes, of Pindar's Paeans, or of parts of the *Epitome* of Livy. Even in so obscure a place as Tanagra, known in antiquity principally for its cock-fighting, hundreds of statuettes of wonderful Praxitelean grace were found and have established a new art-industry for Tiffany and others. The treasures of Mycenae and Crete are precious as pearls and will always interest the young as well as the older student. A play of Sophocles was copied

and recopied by medieval monks and scribbling scribes till the copy was far from the original. We have not a single autograph manuscript of any Greek or Roman writer, but we can still see the marks of Praxiteles's own chisel on the Hermes at Olympia, we can handle the very coins which Pericles minted, we can still read many of the inscriptions which Herodotus and Thucydides read, and read them better than our texts do (compare the excellent book by Laudien, *Griechische Inschriften als Illustrationen zu den Schulschriftstellern* [Berlin, 1912]). We can still see the method of joining the orthostates of the Propylaea so that not even the thinnest knife blade can be inserted in the joints; we can still study the curves of the Parthenon, that best gem which the earth wears on her zone, as well as if Ictinus himself were alive to explain them. Such things reveal the greatness of the Greeks and the realness of the Romans.

How, then, are teachers to give their students these direct messages of contact with life? In the first place, pardon me if I say a word about the teachers themselves. Every teacher of Greek or Latin and certainly of ancient history should visit the Greeks and the Romans in their homes, and see the environment in which they lived. Only one who has breathed the air of the violet-crowned Athens, the bulwark of Greece, the mother of arts, appreciates the full significance of Hellenic architecture and sculpture. He who has seen the glories of the Athenian acropolis realizes how Athens became the School of Hellas and later of the world, where even to-day, as at Rome, scholars of all nationalities gather at the various archaeological schools and make Athens an international center of culture. Even a summer's vacation spent up hill and down dale in Italy and Greece, with a visit to Rome, Pompeii, Athens, Pergamum, Priene, and whatever other sites there is time for, will do more to make one an inspiring and interesting teacher of the Classics and classical history than the taking of a doctor's degree. The teacher who can spend a year or more at The American School of Classical Studies in Rome or Athens will fare better. These two Schools, and the trips in classic lands conducted by these Schools, by Dörpfeld, Karo, Ernest Gardner and others, have done much toward improving the quality of the teaching of Latin and Greek in our Schools and Colleges, but I fear that it will be a long time before we attain in this matter the efficiency so characteristic of the German government, which in times of peace awards every year *Reise-Stipendien* to the teachers in the Gymnasiums to enable them in their vacations to visit the ancient classic sites under the expert guidance of a Delbrück or a Dörpfeld. Every year (in times of peace, of course) there are conferences of schoolmasters when archaeological lectures and discussions are held in the museums and the latest finds are reported by specialists in archaeology. The Germans have many inexpensive models of ancient sites and monuments, maps, atlases, finely illustrated books,

many photographs, casts, and lantern-slides of classical things with which they actually equip their Schools, so that in my opinion the teaching of the Classics in the Elementary Schools and Gymnasiums in Germany surpasses in force, vividness, and reality our own work. To be sure, many good books are appearing in America and in England, and most museums are preparing, if they have not done so already, authoritative catalogues, and the Boston and British Museums and others furnish lectures.² The teacher, if he is to use archaeology with any great effect, must be willing to read carefully the museum catalogues, to spend more than an hour in the Naples Museum, and not to hurry through the archaeological museum in Florence. I sometimes think that the ideal method for the archaeological illustration of the Classics would be to have it done by a special teacher or archaeologist at special times, say one hour a week for each class in Greek or Latin or ancient history, to the study of which archaeology is indispensable. Teachers frequently complain that there is no time left from grammatical drill, translation and prose composition for archaeological applications. In that case illustrated talks might be given by the teacher to the students after school hours, or, as is frequently done, in Classical Clubs, where the students can report on assigned topics, such as the Roman house and family, marriage and burial rites, dress, education, trades, books, or certain classical buildings or statutes and countless other topics. If the teacher has had no training in archaeology, the illustration should be done by a special teacher, as I have said, and he should have a small museum of original antiquities, especially coins, if possible, with casts, models, large photographs, charts, maps, post-cards, lantern-slides, which can now be had for all classical subjects. Above all there should be a lantern or reflectoscope. In many of our Schools and Colleges there are enough classes in Greek and Latin and ancient history so that a specialist hired to do the work of illustration would have plenty to occupy his time, but in lieu of this much can be done by the teacher who, while not an archaeologist, has learned something about the subject. In reading a play of Sophocles, the teacher will naturally say something about the Greek theater, but he must be enough of an archaeologist to know that the present ruins of the theater of Dionysus do not date from the time of Sophocles, and he must know what is the evidence against the existence of a stage. If he is showing a vase, he must know enough of the history of Greek vase-painting to date the vase correctly, and to explain the designs so that they will not appear absurd to the student. The teacher, then, must have first-hand knowledge. The illustrations in editions of classical authors should be selected by men trained in archaeology; they should be accurate reproductions

of ancient ruins or works of art, carefully chosen and of proper date and place. They should not merely adorn a tale but point a moral. There should be also restorations of ancient buildings, places, and events, for, when the archaeologist visits an old broken theater or temple, he sees not so much ruins as reconstructions; but the reconstructions must be drawn by trained artists who have scientific archaeological knowledge. They should be accurately labelled and intelligible. This may seem to be a truism, but I have seen in recent books the so-called Theseum called the Parthenon and the Erechtheum labelled the Parthenon, and the Olympic games put on Mt. Olympus. I could cite countless other examples.

Now, how can archaeology be used in the Schools and the Colleges? In the first place, original antiquities should be put into the hands of the students, or, if this is not possible, the students should be taken to the nearest museum. It might even be possible for museums to arrange loan collections to be sent to different institutions for a month or two. Professor Henry Browne, of the University of Dublin, the Homeric scholar, Chairman of the Realien Committee of the Association for the Reform of Latin Teaching, is trying to arrange such a scheme in the British Schools; he made a trip to America last April and May to study this question. So far as I know, collections of original classical antiquities are rarely lent in America. Some of the Hopkins antiquities have been taken to Schools, but generally Dr. Magoffin has gone with them to take care of them and explain them. Often printed lectures accompanied by slides are lent to Schools and societies. Many Colleges and even Schools, however, now themselves have small collections of antiquities. Where a School or a College has no museum of its own and the teacher of Greek or Latin or ancient history has no funds to purchase apparatus and to organize a small museum, the teachers should give their students field work in the nature of a visit to the nearest large museum, just as the biologists, geologists, etc., take their students on an outing (for museums of art in their relation to teachers of the Classics compare Professor O. Tonks's chapter in *Art Museums and Schools*, published by Charles Scribner's Sons, 1913). The best classical museums in America are the Metropolitan Museum in New York and the Museum of Fine Arts in Boston, but many Universities, such as Pennsylvania, Harvard, Johns Hopkins, Michigan, Columbia, Yale, have important collections³. The Washington University of St. Louis has the instructive Saalburg collection which illuminates the reading of Caesar.⁴ The Art Museum and the Field Columbian Museum in Chicago and other places have reproductions of the bronzes in Naples from Herculaneum and Pompeii, which are an invaluable illustration of Roman life⁴. Most museums are preparing or having prepared handbooks which will

²In America Professor George H. Chase gives every year in *The Classical Journal* an account of the archaeological excavations of the previous year and there is an annual article on Archaeology in *The New International Year Book*, by Professor Oliver Tonks, and in *The American Year Book*. In England new finds are noted in *The Year's Work in Classical Studies*.

³See *THE CLASSICAL WEEKLY* 9.98-102.

⁴See *THE CLASSICAL WEEKLY* 6.81-82.

be of service to such students, and are exhibiting together objects which throw light on ancient life and civilization. The British Museum has a large room devoted to the illustration of Greek and Roman life and has published an excellent handbook of the same. The Boston Museum published in 1910 a handbook called *Classical Art*, and, in 1915, its Director, Dr. Arthur Fairbanks, published a handbook for High School students, *Greek Gods and Heroes as Represented in the Classical Collections*, which costs in paper only thirty cents. The Metropolitan Museum is making a catalogue of the material which it has for illustrating words and passages in the Greek and the Latin authors read in the Schools. The Latin Club of Wadleigh High School in New York, under the able direction of Miss Anna P. MacVay, is preparing a list of such words and passages (*THE CLASSICAL WEEKLY* 8.128). The Metropolitan Museum published in 1911 an Index to Objects illustrating Greek and Roman History and has issued leaflets entitled *Help Offered to Teachers*. It also has lantern-slides to lend.

But the teachers say they cannot procure original antiquities. Do they realize that a few dollars will purchase a score of coins of different periods, and that coins are a very important means of illustrating the Classics and the different phases of classical life? (Henry Chapman, Drexel Building, Philadelphia, and many others have coins for sale. There are some also in the Olcott collection. See *THE CLASSICAL WEEKLY* 9.98-99). If originals cannot be bought, the electrotype reproductions made by the British Museum and costing about sixty-five cents are nearly as useful as originals. Almost all Roman coins are interesting to the teacher of Latin or Roman history, and throw light on the customs of some period and explain many an allusion in the text and at the same time give much pleasure to a class. Even a few coins will give much information about portraits of famous men, about the deities, mythology, daily life, buildings, and even political events (this will be elaborated by Miss Palmer, of Vassar College, in an article on Roman Coins as Illustrative Material in the Secondary Schools, to be published soon in *Art and Archaeology*). There is not time to dwell on the infinite possibilities of numismatic illustration. Coins give, as Gardner says (16), a real taste for what is classical; besides, they convey definite and historical information of a very important or artistic character⁵.

When originals are not accessible, then recourse may be had to casts, and many Schools and Colleges now have casts of important works of Greek and Roman sculpture, which should be explained to the students when the opportunity presents itself. Casts for Schools may be procured from P. P. Caproni and Brother, Boston, from the Hennecke Company, of Milwaukee,

which makes a speciality of casts for Schools, from Brucciani in London, from the German Archaeological Institute, and from the museums themselves. So casts of Roman weapons found at Alesia can be procured from the Musée St. Germain. Besides casts, models, maps, charts, photographs, picture post-cards, atlases, illustrated magazines, and above all lantern-slides should be used in illustrating the classical authors and classical history and in bringing archaeology to bear on classical teaching. Models of ancient buildings and of ancient sites, such as Walger's model of the Athenian Acropolis (about \$150. Micheli Brothers, 76A Unter den Linden, Berlin), or Marcelliani's Model of Rome (about \$90), are extremely useful. Models of engines of war, of the ballista, catapult, testudo, pilum, costing from 50 cents to six dollars, can be secured through G.E. Stechert and Co., 151 West 25th Street, New York City. Models of Caesar's bridge, also, stimulate interest, and boys in the Caesar class who are taking courses in manual training often make such models in miniature and thus are enabled to cross that famous bridge more easily. At the Peru Normal School, in Nebraska, there is a Caesar's bridge over a ravine in the campus. In the Eastern High School of Baltimore, Miss Rosa Baldwin correlates the Latin work with that in handicraft by having students of both subjects make miniature furniture to furnish the different rooms in the miniature Roman house which they build, and many other teachers do likewise. See also the article by Miss Mary B. Harwood, *Aids to Teaching Caesar*, *THE CLASSICAL WEEKLY* 2.98-100. Sometimes a sandboard is used for building Roman roads and bridges. Sometimes the girl students are made to dress dolls in ancient costume; and I have seen toy soldiers dressed in Roman costumes and illustrating the campaign of Germanicus. There are now many fine galvanoplastic reproductions of Cretan and Mycenaean things, of the Hildesheim silver treasures, of Arretine vases, of busts and reliefs, produced by the Württemberg Metallwarenfabrik. Beautiful reproductions of almost all the important Cretan things are made by Saloustro of Candia or Gillieron of Athens. The bronzes in the Naples Museum can be had in perfect reproductions from Sabatino de Angelis of Naples (compare Tarbell, *Catalogue of Bronzes*, etc., in *Field Museum of Natural History*, Chicago, 1909)⁶.

Huelsen's map of Rome (\$6.60, Rand McNally and Company, 536 S. Clark Street, Chicago, and 42 East 22nd Street, New York City), Schwabe's map of Athens (about \$5, to be secured from Stechert), Kiepert's wall maps (\$4.80 and up), Johnston's classical maps, especially that on Caesar's Gallic War (\$2.80 and up), and Baldamus's Historical Maps (\$8.00 and up),

⁵Reference may be made here to articles by Professor F. S. Dunn, *The Coins of Antoninus Pius*, Parts I-III, in *The Records of the Past*, 10 (1911), 17-33, 77-91, 213-226, and *A Study in Roman Coins of the Empire*, *University of Oregon Bulletin*, New Series 6 (1909), 3-23.

⁶At the meeting of The College Art Association held in Philadelphia, April 20-22, 1916, Professor Mather of Princeton read a most interesting paper on The College Art Museum and showed that at a comparatively small cost a working museum of originals could be obtained. At the same meeting Professor Bates and I both read papers on The College Museum of Reproductions. These papers have not yet been published.

are indispensable. These last two series can be secured from A. J. Nystrom, 623 S. Wabash Avenue, Chicago. Cybulski's large charts for illustrating Greek and Roman antiquities are in color, and can be had for one dollar each. Gurlitt's *Anschauungstafeln zu Caesars Bellum Gallicum* (Perthes, Gotha, 1898, 1901), illustrating military antiquities and situations in Caesar's Gallic War, measure 24x36 inches, and cost sixty cents each, and are to be highly recommended. Both these series can be obtained from Stecnert. Lehmann's helpful *Historical Picture Series* of color prints of the Roman Forum reconstructed, the interior of a Roman house, Roman warriors, the Acropolis at Athens reconstructed, Olympia, etc., can be had for \$1.75 from A. J. Nystrom of Chicago. Hoffman and Schmidt also have a series of colored plates illustrating Greek and Roman history, at \$1.00 each, obtainable through Stechert. Gall and Rebhann's more recent charts and models illustrating Greek and Roman life, the heroes and gods of the Trojan war, Greek and Roman history and mythology (Pichler's Witwe and Sohn, Vienna and Leipzig, but obtainable from Stechert), are also very useful. The picture of Cicero speaking against Catiline, reproduced in several editions of Cicero's Orations, gives reality to the reading of Cicero. The student of Greek history will be thrilled by the picture of the battle of Salamis, and the student of Roman history will almost shout as he sees the picture of the chariot race in the Circus Maximus. The pictures are large (66 by 88 cm.), in color, and cost from forty to eighty cents each (60 Kronen, or twelve dollars for 33). Forty-one interesting models in terra-cotta in the same series, representing the Trojan heroes and gods (25 cm. high), can be had, for \$1.60 each. These and other models of Roman antiquities can be secured from Stechert. Especially valuable are the fine lithographic reconstruction of Priene, the Greek Pompeii, by Zippelius (Teubner, Leipzig, 1910), costing about \$2.25⁴, and Winter's recently published large colored plate of the famous Alexander mosaic, and Wéniger's large colored plate of the famous Achilles shield, all of which should be framed and hung in every class-room where Greek history is studied. These and most of the things mentioned in this paper can be obtained from Stechert. Photographs of classical places, buildings and monuments, also, are important, and can be procured from Ballance, who does most artistic work (San Mamette, Lago di Lugano, Italy), from Alinari, 8 Via Nazionale, Florence, from Mosconi, Brogi, and Anderson in Rome, from Sommer and Son in Naples, from Boissonas in Geneva, Switzerland (excellent but expensive photographs of Greece and the Islands), from Giraudon in Paris, the Neue Photographische Gesellschaft and especially the Messbild Anstalt in Berlin, from the London Stereoscopic and Photographic Company and The Society for the Promotion of Hellenic Studies in London, from Mara-

ghiannis in Candia, Crete, for Cretan things, and from Rubelin in Smyrna for Asia Minor photographs, from Simiriottis, Rhomaides (his agent in America is Dr. A. S. Cooley, Auburndale, Mass.) and Beck and Bart in Athens⁵. In America they can be procured from the museums, from Sarah Amelia Scull of Philadelphia, from S. H. Chapman (1047 Drexel Building, Philadelphia), and those whose names appear below as makers of lantern-slides. W. J. Gardner and Co., 498 Boylston St., Boston, have a large stock and can get anything that has been photographed. A good plan is to hang on a screen or blackboard on the wall of the recitation room a certain number of photographs and picture cards or prints, or even cheap reproductions, such as the Brown (38 Lovett St., Beverly, Mass.), Cosmos (119 West 25th St., New York City), Copley (Curtis and Cameron, Copley Square, Boston), Elson (Belmont, Mass.), Perry (Malden, Mass.), or Bureau of University Travel Prints (136 Stuart St., Boston. 80 cents per hundred), illustrating the subjects which are to be taken up in class or in outside talks. These can be changed from time to time. Especially pictures of the ancient battlefields, such as Marathon, Thermopylae and Salamis, give valuable instruction. Most students get an erroneous idea of Thermopylae, and think it was a mountain pass, unless they see a picture of the narrow road between cliff and morass, and learn that the morass has been filled in and the shape of the land changed in the last 2000 years. The best commentaries on Aeschylus's Persae and Herodotus's account of the battle of Salamis are the Darius vase in Naples and photographs of the Bay of Salamis. Pictures of the battlefields of Caesar, such as Professor Dennison of Swarthmore College and Mr. Swain of Ann Arbor have in their possession, are a fine commentary on Caesar and even on the modern war, and show the greatness of Caesar as a general. On Caesar's battlefields in modern times see *The Classical Journal* 4.195 ff., *The School Review* 10.392-394, 11.416-417, 13.139-149, and *THE CLASSICAL WEEKLY* 8.42. See also the paper by Professor Dennison, *Recent Caesar Literature*, *The Classical Journal* 1.142-145.

The atlases which can be used are many: Hill's *Illustrations of School Classics* (Macmillan. \$2.50), Schreiber's *Atlas of Classical Antiquities* (Macmillan. \$6.50), Engelmann and Anderson's *Atlas for Homer*, Oehler's *Atlas for Caesar's Gallic War* (\$1.00), Baumeister's *Bilder* (out of print), Muzik and Perschinka's *Kunst und Leben im Altertum* (Leipzig, Freytag, 1909. \$1.00. See *THE CLASSICAL WEEKLY* 4.29-30), Gusman, *L'Art Decoratif de Rome* (Paris, 1908), and Langl's *Bilder zur Geschichte* (\$1.50), Stettiner's *Roma nei suoi Monumenti* (Rome, 1911), and also the atlases of Sittl, Müller, Herder, Katz, Seyfert, etc., all of which can be secured through Stechert, Winter's Kunst-

⁴See *THE CLASSICAL WEEKLY* 7.81-82.

⁵See *THE CLASSICAL WEEKLY* 5.74-75.

⁶A catalogue of the photographs of the German Archaeological Institute in Athens was published by Miss Bieber in 1914 (Eleutheroudakis and Bart, Athens). A list of photograph dealers by countries compiled by Miss Abbott may be obtained from Miss Hooper of the Public Library, Brookline, Mass.

geschichte in Bilder (Seeman, Leipzig), which is now in a new edition and can be had for about \$2, and Luckenback's *Kunst und Geschichte*, or Luckenback and Adami's *Arte e Storia nel Mondo Antico*, which costs only about sixty cents, Bulle's *Der Schöne Mensch*, with 320 plates (about \$8.00) and Noack's *Die Baukunst des Altertums*, with nearly 200 separate plates, are inexpensive and valuable series of photographic prints; and the abundant and excellent illustrations in the two volumes by Baumgarten, Poland, and Wagner, *Die Hellenische Kultur* and *Die Hellenistisch-Römische Kultur* (Teubner, 1913. About \$3.00 each) make those books indispensable. For exact prices and details consult G. E. Stechert, who imports all these.

The stereoscope can now be used, and Underwood and Underwood of New York City have prepared several series of classical views, with maps and handbooks. The reflectoscope can also be used to advantage and especially the lantern, for lantern-slides for almost all classical subjects are available (compare G. R. Swain, *The Stereopticon in Secondary Teaching*, *The School Review* 10.146-153). Dr. A. S. Cooley, of Auburndale, Mass., Professor J. T. Lees, of the University of Nebraska, T. McAllister, 49 Nassau Street, New York City, J. P. Troy, of Ithaca, and especially G. R. Swain, 1230 Woodland Ave., Ann Arbor, Michigan, are a few of the Americans who have lantern-slides of classical subjects. Mr. Swain has a special set of 400 slides for Caesar, classified according to the sections of the Gallic War, and all of the illustrations in Mau's *Pompeii*, besides several thousand dealing with Greek and Roman archaeology (40 cents each). Slides of the Saalburg Collection, etc. can be got through Henry Blattner, Benoist Building, St. Louis. The Records of the Past Exploration Society, of Washington, 330 Maryland Building, furnishes 40 slides for illustration of Vergil's *Aeneid* for \$14.00, 50 slides of *Pompeii* or 50 slides of *Rome* for \$17.50, 65 slides for \$22.75 to illustrate the *Iliad* and the *Odyssey*, and 25 slides to illustrate Xenophon's *Anabasis*, for \$9.00. Stoedtner in Berlin, Kruss in Hamburg, and other German firms make classical slides very cheaply, at a mark or less per slide. The Society for the Promotion of Hellenic Studies in London has recently issued a supplement to the *Journal of Hellenic Studies* giving a long catalogue of its slides of classical subjects; several American Colleges have secured these valuable series of slides. Moving pictures are, also, now available for many classical subjects, such as Julius Caesar, Spartacus, Hadrian's Villa, Last Days of *Pompeii*, Quo Vadis, Antony and Cleopatra, Cabiria (with a fine representation of a testudo siege), Damon and Pythias, the *Odyssey*, etc. (compare *THE CLASSICAL WEEKLY* 8.201-202).

To show the influence of the Classics in modern times the charts of Miss Sabin (see *THE CLASSICAL WEEKLY* 7.89) are extremely useful. Peripatetic lectures should be arranged to point out the classical features

in modern buildings near the student's School. Pictures can be shown of other modern buildings based on classic models, such as the Scottish Rite Temple in Washington, or the Parthenon of Nashville, or the Walhalla near Regensburg, or the other modern masterpieces of classical architecture such as are being featured in *Art and Archaeology*. In Baltimore, we have the influence of the so-called Theseum in the McKim Free School and of the Erechtheum in the Baltimore Savings Bank; nearly every city has public buildings with classic features. Saratoga even has a Pompeian house, and in one of Baltimore's homes is a Pompeian room. In this way the student will come to realize that to disentwine the warp of classical art from the woof of modern architecture and decoration is as impossible as to separate classical from English literature.

This leads me to the last and perhaps best method of illustration, the acting of an ancient play or a modern classical play with as much archaeological accuracy as is possible in staging, costuming, etc. Many Colleges and Schools now produce an ancient play every year either in the original or in translation (compare D. D. Haines, *The Presentation of Classical Plays*, *The Classical Journal* 9.189-198, 251-260, 344-353, and recent performances of the *Lysistrata* at Cleveland, *The Menaechmi* at Hardin College, *The Captivi* at Mt. Holyoke, *Iphigenia in Tauris* at Smith, etc.). Some Schools give modern plays based on a classical subject, such as Professor Miller's *Dido*, or *Fall of Troy* (University of Chicago Press, 1908, \$1.00: see *THE CLASSICAL WEEKLY* 8. 169-170), or Miss Paxson's *A Roman School*, or *A Roman Wedding* (Ginn and Co., Boston, 1911: see *THE CLASSICAL WEEKLY* 5.1-2), or Wilson's spectacular *Vestal Virgins* (Werner and Co., 43 East 19th St., New York City). Some Latin clubs, like that of the Wadleigh High School, give elaborate tableaux representing Greek statuary and paintings of classical subjects. For Homeric tableaux compare C. M. Moss in *Werner's Magazine* for December, 1898¹⁰.

Archaeology should be incidental to the study of the literature, but it also should be given a place in the sunlight and must not be postponed till the Graduate School, for it produces new material and makes students feel an interest in the progress of classical studies. In reading Homer, the student should know about Troy, Mycenae, Tiryns, and Crete; in reading Xenophon he should know about the excavation of Sardis (and no text-book is needed more than an archaeological edition of Xenophon's *Anabasis* by one who has travelled identically the same route). In reading Vergil, the student should learn about Carthage, should see a

¹⁰Good lists of illustrative material have been published by Professor R. V. D. Magoffin, in the *History Teachers' Magazine*, 5.209-218, (compare also 4.158-168), by Professor Walter Dennison in a *Swarthmore College Bulletin* for April, 1912, and by Myres in *Gardner's Classical Archaeology in Schools*, cited in note 1. In *The Classical Journal* 11.174 ff. Miss Woodruff of Chicago published another excellent list with prices and addresses, including some names which I have not mentioned. This is the last such published list and appeared after my original paper.

cast or at least a photograph of the Vatican Laocoon and Alinari's fine chromophotographic reproduction of the Hadrumetum Vergil mosaic that was published as a supplementary sheet to *Atene e Roma* 17.66-94 (Nos. 183-184, March-April, 1914). So one might go on citing archaeological parallels to the authors read in Schools and Colleges, but this paper is already too long.

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THREE EARLY DEFENCES OF THE CLASSICS

William Godwin's *Enquirer*, 6 (1797: new edition, 1823), contains a defence of the Classics. To the modern reader the essay is a mixture of insight and commonplace. Godwin's exposition of the benefits that followed the rediscovery of Greece is excellent; his ideas on the proper age for learning languages and his observations on the inadequacy of translations are sound; his feeling for Latin style is keen and his appreciations of Latin writers are enthusiastic and at times felicitous. But no like treatment is accorded to the Greek writers; they are not condemned: they are ignored. Perhaps, too, undue stress is laid on Latin as mental discipline. And, when Rome is exalted as affording the world's purest models of virtue, the age of scientific history groans.

According to the *Dictionary of National Biography* William Hazlitt did not read Greek. Yet his paper *On Classical Education* (in *The Round Table*, Number 2, February 12, 1815) is a defence of the Classics that has not been surpassed for dignity, conciseness and good sense. To him Latin and Greek are not important primarily because they strengthen the intellect or the morals, but because they soften and refine the taste. He is impressed with their permanence, with their power to recall men from the ephemeral to the eternal. "By conversing with the *mighty dead* we imbibe sentiment with knowledge", says he. Further, he distinguishes between knowledge for its own sake and professional knowledge. He believes that the Classics are a part of the former, for he does not recognize their vocational aspect.

The study of Classics is less to be regarded as an exercise of the intellect than as a 'discipline of humanity'. . . . It teaches us to believe that there is something really great and excellent in the world, surviving all the shocks of accident and fluctuations of opinion, and raises us above that low and servile fear, which bows only to present power and upstart authority. Rome and Athens filled a place in the history of mankind which can never be occupied again. They were two cities set on a hill, which could not be hid; all eyes have seen them, and their light shines like a mighty sea-mark into the abyss of time.

Charles Lamb's interest in Greek and Latin was largely conditioned by his admiration for the Elizabethans and the seventeenth century. He loved Homer chiefly because Chapman translated him, and he revived his Latin that he might read *all* of Milton. Lamb's defence of Latin (or is it his sister's?), in his

and her poetry for children, is jingle; yet The Brother's Reply to The Sister's Expostulations on the Brother's Learning Latin jingles in tune. His sister complains that her brother has grown so conceited with his Latin he'll

scarce look
Upon any English book. . . .

not even on Shakespeare and Milton. To which the boy replies that he must work hard, to begin with, on his grammar:

Learn my syntax, and proceed
Classic authors next to read,
Such as wiser, better make us,
Sallust, Phaedrus, Ovid, Flaccus;

As to English he reassures her thus:

Think not I shall do that wrong
Either to my native tongue,
English authors to despise,
Or those books which you so prize;
Though from them a while I stray,
By new studies call'd away,
Them when next I take in hand,
I shall better understand.
For I've heard wise men declare
Many words in English are,
From the Latin tongue deriv'd
Of whose sense girls are depriv'd,
Cause they do not Latin know.

Then finally, with magnanimity, he proposes (with his parents' consent) to keep the peace and let his sister learn Latin with him. So, with Godwin emphasizing the mental discipline of the Classics, with Hazlett writing of their permanence and power to refine and elevate, and with Lamb pointing out in pleasant rhyme the dependence of English words on Latin (and, by implication, of English literature on ancient), we see anticipations early in the nineteenth century, from English essayists, of those numerous defences that we are enjoying to-day from scholars.

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THE LATIN LEAGUE OF WISCONSIN COLLEGES

To the prizes offered by the Latin League of Wisconsin Colleges reference has been made in *THE CLASSICAL WEEKLY* 7.14, 8.46-47, 9.47-48. This year the Louis G. Kirchner Latin Memorial Prize of \$250 was won by Miss Cora Smith, of Ripon College. In the four competitions thus far held for this prize the winners have been students of Milwaukee-Downer College, Lawrence College, Carroll College, and Ripon College, respectively. The trophy cup for the College making the best showing went to Ripon College, for the second time. For the first two competitions the cup was won by Lawrence College. The silver medal went to a student of Beloit College, the bronze medal to a student of Ripon College.

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